ART GALLERY OF ONTARIO

AGO NEWS

FEBRUARY 1987

A publication for Members • Volume 9, Number 2

Watercolours by Alexander and John Robert Cozens

The Poetry of Landscape

NEW DISCOVERIES BY GUEST CURATOR KIM SLOAN SHED more light on the lives and work of Alexander and John Robert Cozens, who before Turner, Girtin, and Constable, created visually stunning watercolours that embody the spirit of the picturesque and the 18th-century ideal. *Alexander and John Robert Cozens: The Poetry of Landscape*; Sam and Ayala Zacks Wing East; January 30 – March 29, 1987; organized by the Art Gallery of Ontario in conjunction with the Victoria and Albert Museum; sponsored by Midland Bank Canada.

BY KIM SLOAN

Three of the most important achievements of eighteenth-century Britain were the evolution of landscape painting in watercolour and oil, the close study of the art and literature of classical antiquity, and the philosophical reverence for reason, logic and science. These ideas evolved into a taste for the sublime, the picturesque, and the romantic. The lives of Alexander Cozens and his son John Robert spanned the eighteenth century, and this exhibition illustrates how their work reflected these significant artistic and cultural developments.

Few British artists could have had a more romantic youth than Alexander Cozens. Born in 1717, he was the eldest of three sons of Richard Cozens, a master shipbuilder brought to Russia at the turn of the century from the shipyards of Deptford by Peter the Great to assist in the creation of a great Russian navy. Early accounts reveal that the Czar's English shipbuilders were among his most valued artisans, and he spent a great deal of time with them and included their families in many of his activities. Political intrigue, sumptuous feasts and celebrations, enormous firework displays, and exciting caravans of Persian and Arab traders with elephants, tigers, and other exotic animals were the type of events that marked the first ten years of Alexander Cozen's life.

'Blotmaster-General to the Town'

At the age of ten he was sent to England to be educated, and by 1735, when his father died, he was studying painting in London. Although Alexander returned to Russia, and was probably employed in the Department of Art at the Imperial Academy of Sciences in St. Petersburg, by 1746 he was in Italy – one of the earliest of many British artists who completed their artistic educations in Rome. Returning to London in the late 1740s, Cozens became a professional drawing master and devised several 'systems' to help amateur and professional artists invent landscapes using a blot method. Although he became best known as 'Blotmaster-General to the Town,' his published and unfinished 'systems' reveal an ambitious, widely read, intellectual artist whose ultimate aim was the spiritual and moral improvement of the general public.

Numerous pupils and patrons studied Alexander's 'systems' carefully and were strongly influenced by them, including Sir George Beaumont and John Constable, who greatly admired and found inspiration in the landscapes and systems of Alexander Cozens. The potentially personal emotions his landscape compositions were intended to arouse were noted by Constable, who undoubtedly appreciated the contribution both Cozenses had made towards establishing landscape as a respectable genre.

Understandably the student who benefited most from the teaching of Alexander Cozens was his son, John Robert (1752-97). His early drawings from a recently discovered album in the National Library of Wales, several of which are shown here for the first time, illustrate his debt to his father's publications and theories about landscape painting.

Works confront dark side of nature

A large part of both the Cozenses' oeuvre consisted of valleys with winding streams, plains scattered with towns, villages surrounded by rolling hills, framed by trees and based on Claudian compositional formulas which called forth feelings of serenity, peace, and tranquillity. But a great number of their works confronted the viewer with rugged mountain tops, dark caverns, terrifying chasms, and the barren faces of monumental walls or cliffs. The work of Alexander and John Robert Cozens bridge the artistic developments of the eighteenth century which began with detailed topographical rendering of landscapes. The older Cozens took the separate parts making up these landscapes and reassembled them into purely imaginary scenes capable of evoking a universal but at the same time a specific response. His method of composing landscapes was eventually evolved by his son into views of particular places which are universalized rather than realized, evocative of sentiment and spirit, rather than mere physical reality and fact. Constable recognized the innovative nature of John Robert's art and referred to him once as "the greatest genius that ever touched landscape."

John Robert Cozens (British, 1752-1797), *St. Peter's from the Villa Borghese, Rome*; pencil and watercolour, 25.7 x 37.0 cm. Collection Whitworth Art Gallery, University of Manchester.

Alexander Cozens (British, 1717-1786), *Study of a Tree*; brush and ink wash, 15.9 x 19.7 cm. Collection Whitworth Art Gallery, University of Manchester.

John Robert Cozens (British, 1752-1797), *Third View on the Reichenbach*; pen, Indian ink, gray and blue wash, 35.6 x 23.5 cm. Collection Museum of Art, Rhode Island School of Design, Anonymous Gift.

In 1776 John Robert left for his first tour of the Continent with Richard Payne Knight, travelling through the Alps to Rome, where he remained for two years, studying and sketching and finishing watercolours for Payne Knight and other patrons. He returned to England briefly before being hired in 1780 as the artist to accompany William Beckford – wealthiest man in Britain and a close friend and former pupil of Alexander – through the Alps to Italy once again. The watercolours that resulted from these two trips are some of the most poetic and beautiful of all British watercolours. They range through the beautiful and picturesque to the sublime and romantic, and show a strong awareness not only of classical literature and art, but also of the aesthetic and literary works of his own time – visual recreations of the writing of Horace, Virgil, Edmund Burke, Thomas Gray, and William Beckford.

John Robert Cozens approached the traditional sites of Grand Tourists in a manner few artists had attempted. Before him, perhaps only Piranesi would ever have conceived of approaching the Colosseum from a point of view which emphasized the gloomy ranks of underground chambers with its darkly-looming, even threatening rows of vaults reminiscent of Milton's Pandemonium. Here is an embodiment of Burke's sublime with its contrasting light and gloomy darkness, intimations of morality and infinity, even of religious fear and superstition.

The splendid works included in this exhibition, have been borrowed from over thirty public and private lenders in Britain, the United States and Canada. *Alexander and John Robert Cozens: The Poetry of Landscape* contains over 190 drawings and watercolours, the majority of which have never been exhibited in North America.

Originally the exhibition was conceived in two

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New service by A-V Centre

Film Classics on Video Cassette

Scene from Ingmar Bergman's *The Seventh Seal*, 1956. Max von Sydow as the Knight & Bengt Ekerot as Death.

BEGINNING IN FEBRUARY, THE GALLERY'S E.P. TAYLOR **Audio-Visual Centre will provide its Members and the public with a whole new service by renting out 43 foreign film classics in video format. Instead of having to rely on infrequent screenings at revue cinemas and special film festivals, film buffs with VCRs will now have access to such classics as *Black Orpheus*, *The Seventh Seal*, *Miss Julie*, and *The Rules of the Game*.**

BY LYNNE THOROGOOD-BURRY

The post-war years have witnessed the making of many provocative, controversial film classics which, for their time, were daring in the extreme. Film buffs agree that some of the greatest of these classics come from abroad. Traditionally North American audiences have had little exposure to foreign films, since they are rarely great commercial successes. The specialized audience for these films have had instead to rely on revue cinemas and special film programs that are organized through independent film centres. Janus Films, a recognized New York-based foreign film distributor, have compiled a series of foreign film classics in repertory which will make foreign film classics more accessible to the public than ever before.

The Gallery's E.P. Taylor Audio-Visual Centre has purchased from Janus Films 43 film classics in video format (on VHS 1/2-inch cassettes) which will be available in February for rent both to Members and the public. Educators and film enthusiasts alike can now have access to videos not previously available through conventional commercial outlets. This video collection is the first of what will comprise a Fine Art Video Library which will eventually include art historical documentaries, and dance and opera films.

Classics once centre of controversy

This video collection of film classics, spanning the period from the 1920s through to the 1970s, focuses on works by internationally renowned directors from Britain, France, Sweden, Japan, Italy, Germany, Spain, and the US. Silent and early sound classics, short subjects, feature-length films and documentaries make up this diverse collection. The incomparable Swedish director Ingmar Bergman is well represented in this collection with no fewer than 10 of his films from the 1950s and 1960s.

The film classics in this collection were at the time they were made highly innovative in their use of new cinematic technologies. What makes these award-winning films particularly interesting was that many of them were too controversial to be generally accepted or acclaimed in their own time but later became classics in their field.

The earliest film in the collection, G.W. Pabst's *Pandora's Box* (1928), is a beautifully photographed Expressionist silent film commenting on the decadence of German high society. The film has been described as "full of coolly observed depravity" and the stunning, vampish Louise Brooks as Lulu gives a seductive performance possessing "a passive sense of evil and corruption." Her role was unanimously disliked by audiences at the time, but her performance is now legendary.

Two early sound films, also by Pabst, are social commentaries: *Westfront 1918* (1930), set at the German front in the fourth year of WW I, reveals the absurdity of war, while *Kammeradschaft* (1931) focuses

Scene from G.W. Pabst's *Pandora's Box*, 1928. Louise Brooks as Lulu.

on the joint efforts of the French and Germans in coping with a border mining disaster. Pabst made innovative use of the then new mobile camera for some startling new visual effects and also ventured into the new sound medium, when he combined dialogue with operatics in his screen version of Bertolt Brecht's *Threepenny Opera* (1931), starring Lotte Lenya. At the time of its release the film was not only attacked by the National Socialists for its anti-war message but was also successfully sued by Brecht who disliked the film treatment.

Fritz Lang, another controversial German film director working in the 1930s, is represented in the collection by two of his film classics with *The Testament of Dr. Mabuse* (1933) and *M* (1931). In his quest for documentary accuracy, Lang based *M* on an actual criminal case of a child murderer. He interviewed underworld and police figures alike and visited the murderer in a prison for the criminally insane. After the film premiered, Lang received threatening mail and his studio rights were revoked by a Nazi administrator who interpreted the film's message as a reference to Hitler. As a consequence the original title was changed from *Murderer Among Us* to *M*.

Landmark film banned by government

British filmmakers in the 1930s were doing what the British do best – making film adaptations of successful stage plays and wry social satires. Available in the collection are film versions of two Shaw plays: *Pygmalion* (1938) by the Hon. Anthony Asquith and Leslie Howard, and *Major Barbara* (1941), directed by Gabriel Pascal. The undisputed classic in this genre is Sir Laurence Olivier's performance and direction of the Shakespearian tragedy *Richard III*.

A young British film editor who had edited both *Pygmalion* and *Major Barbara*, David Lean, came into prominence as a director in the 1950s. His *Hobson's Choice* (1954) with Charles Laughton and John Mills and, *Summertime* (1955) with Katharine Hepburn and Rossano Brazzi, are both in the collection. A classic British satire is Ronald Neame's *The Horse's Mouth* (1958) which stars the incomparable Sir Alec Guinness as a bohemian painter in London.

French cinema of the 1950s is well represented by Jean Renoir's masterpiece, *The Rules of the Game* (1952). This "coldly brilliant" black satire on pre-war French society was a commercial failure in its time. Not only was this landmark film met by near riots in Paris but was also banned by the French government as "demoralizing and unpatriotic."

A different kind of French film is Marcel Camus's *Black Orpheus* (1958). Based on the mythical fated lovers, Orpheus and Eurydice, the story's theme of doomed love is set in the slums of Rio de Janeiro at carnival time.

Swedish and Italian films from the 1950s and 1960s in the collection tended to develop themes of human estrangement. Michelangelo Antonioni's *L'Avventura* (1960) is an attack on post-war Italian society and stars Monica Vitti as one of the protagonists caught in the web of social malais. The film was hissed at Cannes but has since been critically acclaimed as a provocative statement on contemporary society. Vittorio de Sica's *Umberto D* (1951) is an example of neo-realist cinema at its best, commenting on the apathy of post-war Italian society in this private tragedy of a poor and lonely civil servant who exists alone with his dog.

Early masterpieces of Ingmar Bergman

The great Swedish director Ingmar Bergman is well represented in this collection along with his famed mentor, the director Alf Sjöberg. The screen adaption of the Strindberg classic *Miss Julie* (1950) won Sjöberg the Grand Prix at Cannes in 1951. The story revolves around a vulnerable society woman who is seduced by her valet and commits suicide when she is unable to cope with her shame. This focus on the role of women in society is a theme also extensively explored by Bergman. His *Illicit Interlude* (1950) illustrates the basic loneliness of women. In *Monika* (1952), Bergman's twelfth film in seven years, he uses the cinematic version of 'pathetic fallacy,' in which human emotion is equated to the 'moods' of nature. Bergman's *Smiles of a Summer Night* (1955) is a thinking man's bedroom farce which won the Grand Prix for comedy at Cannes, and is perhaps best known to North American viewers in the sentimental American musical version, *A Little Night Music*.

No collection would be complete without Bergman's *The Seventh Seal* (1956) which was based on his own play *Sculpture in Wood*. Also available are two of Bergman's films in his religious trilogy: *Winter Light* (1959) and *The Silence* (1963).

The Janus Film collection also explores the documentary medium with two American film anthologies *The Love Goddesses* (1974) and *The Great Chase* (1962), in addition to a profile of the Hollywood matinee idol, Rudolph Valentino. In an entirely different vein are documentaries of the adventures of Thor Heyerdahl in *Kon Tiki* (1951) and *Aku Aku* (1969).

A complete list with synopsis of all 43 video film classics is available in the E.P. Taylor Audio-Visual Centre. Videos can be loaned Monday to Thursday for $2.99 each and Friday to Monday for $3.99 each. Loans and returns can be made Monday to Friday from 9 am to 5 pm and Wednesday from 9 am to 8:30 pm. The Centre does not loan videotape machines and all tapes are VHS only. Reservations are accepted.

Lynne Thorogood-Burry is Cataloguer/Researcher at the E.P. Taylor Audio-Visual Centre.

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parts. The works of Alexander Cozens were first shown separately at the Victoria and Albert Museum last November, commemorating the 200th anniversary of the artist's death. Toronto is very fortunate to be the only venue for this extended version of the exhibition: the growing reluctance to lend such valuable works of art makes this probably one of the last opportunities to see so many works by two artists who produced arguably the most inventive and beautifully poetic landscapes in the British school of watercolour painting.

A fully illustrated book, published by Yale University Press, accompanies the exhibition written by curator Dr. Kim Sloan. It also serves as a catalogue for the exhibition, and contains important recent discoveries about Alexander's early life and training in Russia and London, long a subject of speculation. Newly found early drawings of John Robert shed new light on Alexander's influence as a teacher over his own son, and reaffirms the Cozenses significant role in the development of English landscape art.

Guest curator, Dr. Kim Sloan is originally from Toronto, and currently lives in London, England.

Alexander and John Robert Cozens, Zacks Wing East, January 30 – March 29

FEBRUARY • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	Gallery closed Mondays. Shops and Coffee Shop open.	Tuesday through Sunday Gallery Talks daily. For detailed description of programs consult the Events' listing.				
Exhibition *Portraits* / opens Lecture *Alexander Cozens* by Kim Sloan/ 3:30 pm *Hands On* / 1-4 pm *Sunday Studio* / 11 am – 4 pm Films (ROM) *India Series – Documentaries* / 7:30 pm	2	3	4 *Rendezvous with Art* / 5:45 pm	5 Films *Phantom India Series* / 7 pm *Toronto Film Forum* / 8 pm	6 *Artful Conversation* / 11:15 am	7 *Spectrum* airs on TVO / 10 am
8 Sunday Concert / 3 pm *Hands On* / 1-4 pm *Sunday Studio* / 11 am – 4 pm Films *India Series* / 1.3, & 7:30 pm	9	10	11 *Rendezvous with Art* / 5:45 pm Jazz Concert *New Music Preludes* / 8 pm Art in the Morning *Roger & Myra Davidson Collection* / 9:30 am	12 *Spectrum* airs on TVO / 12:30 pm Special Evening for Members *State of Contemporary Art* / 6 pm	13 Exhibition *The Norcen Gift* / opens *Artful Conversation* / 11:15 am	14
Spectrum airs on TVO / 10 am 15 *Hands On* / 1-4 pm *Sunday Studio* / 11 am – 4 pm Sunday Start with Art *Roger & Myra Davidson Collection* / 11 am Films *India Series* / 1.3, & 7:30 pm	16	17	18 *Rendezvous with Art* / 5:45 pm	19	20 *Artful Conversation* / 11:15 am	21
Exhibitions *John Lyman 1886-1967* / closes *Surrealism and its Influences* / closes 22 *Hands On* / 1-4 pm *Sunday Studio* / 11 am – 4 pm Films *India Series* / 1.3, & 7:30 pm	23	24	25 *Rendezvous with Art* / 5:45 pm Jazz Concert *New Music Preludes* / 8 pm	26 Film Series *Bresson and His Influence* / 7 & 8 pm	27 *Artful Conversation* / 11:15 am Lecture *documenta 8* by Dr. Schneckenburger / 8 pm	28 Exhibitions *Roger and Myra Davidson Collection* / continues *Georges Rouault: Miserere* / continues *Alexander & John Robert Cozens* / continues

THE COLLECTION IN FOCUS

The Norcen Gift

STARTING FEBRUARY 13 THROUGH APRIL 19, AGO VISITORS will be met with a new installation in the Signy Eaton Gallery, which is traditionally dedicated to the display and exhibition of works by contemporary Canadian artists from the Gallery's Permanent Collection.

This time, however, the installation also marks an auspicious occasion and celebrates the unprecedented gift of a significant selection of works to the AGO from the renowned corporate collection of Norcen Energy Resources Limited.

Although the Norcen collection is neither the oldest nor the biggest corporate art collection in this country, it is reputed to be one of the best. In the words of William Withrow, director of the AGO, "it is an adventurous and personal collection with a view to quality." The person who was the initiator and moving force behind the collection of Canadian art developed by Norcen was Mr. Edmund C. Bovey.

Unlike many corporations where a company collecting policy is developed and a committee established before such a venture is undertaken, the beginnings of the Norcen Collection were almost casual. The first purchases were made in the early 1960s by Ed Bovey and his wife, Peg. At that time, he was President of Northern and Central Gas Corporation, the predecessor company of Norcen. It is, of course, well known that Ed Bovey has always believed that companies have a responsibility to support Canadian art. Perhaps because of this personal commitment, the collection grew gradually, as there was no pressure to achieve certain goals, numerical or otherwise. In addition, the taste expressed in the purchases was never that of a committee. The criteria for decisions on what would be purchased were very simple, namely, that the works of art be by living Canadian artists, and that they be of the best quality. To achieve the latter objective, Dorothy Cameron Bloore of the Dorothy Cameron Gallery in Toronto (1962-65) was retained as the collection's artistic advisor. Mr. Bovey's assistant, Cecelia Davies, was also involved in the project quite early; in 1975 her important role in its development was officially recognized, and she was appointed curator of the Norcen collection. Mr. Bovey continued to be involved in the purchases until his retirement in 1981; after that, decisions were made by Cecelia Davies and Dorothy Cameron Bloore.

Jack Chambers (Canadian, 1931-1978), *401 Towards London No. 1*, 1968-69; oil on mahogany, 183.0 x 244.0 cm. Collection Art Gallery of Ontario.

Every corporation collecting art sooner or later has to face the question of the collection's eventual disposition. Companies change, times change, and wall space is limited. Cecelia Davies and Ed Bovey began thinking about this problem some years ago; this event is a celebration of their decision to gift the collection to the public domain. In order to achieve this, they chose two institutions: the Art Gallery of Ontario in Toronto and the Glenbow Museum in Calgary. Mr. Bovey had a long association with the AGO as a trustee and a past president of the Board. The Glenbow Museum was also a natural choice because of Norcen's major operations in Alberta, and the present location of the company's head office in Calgary.

The corporation made the gift in an enlightened manner. They proposed, in exemplary fashion, that the professional staff from the two museums should make their choice. This was particularly appropriate under the circumstances as the needs of both institutions were, because of both history and geography, quite different. Glenbow was delighted to strengthen its collection of works by Ontario painters such as Graham Coughtry, Harold Town, Gershon Iskowitz, and Gordon Rayner, while the AGO was pleased to be able to choose works by western artists such as Gathie Falk, Ernest Lindner, Dorothy Knowles, and Maxwell Bates. Both museums were able to enhance their holdings with works by other artists from Newfoundland to Vancouver Island. In full collegial consultation, a division was made which satisfied the needs of both institutions. This is an historic precedent; no other major corporate collection has to date been given to public art museums in this manner. It is a commendable example for other corporations.

With this special exhibition, the AGO extends its grateful thanks to Norcen's President and Chief Executive Officer, Edward G. Battle, for the donation and sincere congratulations to Ed Bovey, whose personal commitment to the collection for the last twenty years, has culminated in this important gift.

Exhibitions

John Lyman 1886-1967 "I Live by my Eyes"
Gallery E
through February 22
The exhibition celebrates the 100th anniversary of the birth of this important Canadian painter. Against prevailing artistic trends, John Lyman (1886-1967) created an independent body of work which offered a viable alternative to the rugged, out-of-doors nationalism of the Group of Seven. The retrospective includes a selection of the artist's most significant paintings and drawings. The accompanying catalogue deals with Lyman's work in the context of Canadian art. Organized and circulated by the Agnes Etherington Art Centre, Kingston, Ontario.

Surrealism and its Influence: Works from the Permanent Collection
Irina Moore Gallery
through February 22
This exhibition highlights the major work by Yves Tanguy, *L'Oreiller de Satin* (*The Pillow of Satin*), which was recently purchased by the AGO with revenue from its Annual Giving Fund. The painting is presented in the Gallery for the first time in the context of the AGO's modest but important collection of Surrealist works by such artists as Miró, Magritte, Ernst, Arp, and Giacometti. Organized by the Art Gallery of Ontario.

Selections from the Roger and Myra Davidson Collection
Sam and Ayala Zacks West and Gallery of Contemporary Art
through March 22
Over sixty large-scale works by some of the most significant international contemporary artists from the collection of Roger and Myra Davidson. The selection puts special emphasis on Rauschenberg, Kelly, and Stella, but richly represents the key movements of the last three decades: Pop, including Oldenburg, Lichtenstein, and Rosenquist; Minimal with Andre, Judd, LeWitt, Morris, and Serra; Colourfield by Bush, Louis, Noland, Olitski, and Poons; and the more recent neo-expressionist and figurative art from Europe and the United States by such painters as Baselitz, Cucchi, Schnabel, and Sultan. The Davidson collection is one of the most important private collections of contemporary art in Canada. The exhibition is organized by the Art Gallery of Ontario.

Georges Rouault: Miserere
Margaret Eaton Gallery
through March 22
Although Georges Rouault (1871-1958) did not begin to make prints until the age of 40, he became a prolific printmaker, producing powerful and haunting graphic images. The *Miserere* portfolio, which occupied him for almost ten years, is one of his most outstanding achievements. The portfolio was issued in 1948 in an edition of 450 and includes 58 prints which were made using an unusual combination of intaglio processes. In 1957 the Gallery purchased portfolio number 420 in the edition. This exhibition emphasizes once again the important place held by this monumental series in the history of 20th-century printmaking. Organized by the Art Gallery of Ontario.

Alexander and John Robert Cozens: The Poetry of Landscape
Sam and Ayala Zacks Wing East
through March 29
Before Turner, Girtin, and Constable, father and son Alexander and John Robert Cozens created visually stunning watercolours in the tradition of the Picturesque and the 18th-century ideal. The present year marks the 200th anniversary of Alexander's death. The exhibition sheds new light on much of his early work from his years as a young artist in Russia and England, long the subject of speculation. The 190 works in the exhibition include 75 watercolours by John Robert whom Constable called "the greatest genius that ever touched landscape." Organized by the Art Gallery of Ontario in conjunction with the Victoria and Albert Museum. Sponsored by **Midland Bank Canada**.

Julian Schnabel (American, b. 1951), *Cabbalistic Painting*, 1983; oil on velvet, 274.3 x 213.4 cm. Roger and Myra Davidson Collection.

Displaced Portraits: Isaac Applebaum/Ian Wallace
Trier Gallery
January 31 – March 29
An exhibition of two recent acquisitions, *Portrait Gallery* by Ian Wallace and *Found Greek Poster Series* by Isaac Applebaum. These contemporary Canadian artists illustrate through their work that photography may be used as a method to examine both the conditions of the portrait and the museum.

The Norcen Gift: Twentieth-Century Canadian Art
Signy Eaton Gallery
February 13 – April 19
This exhibition features significant works by contemporary Canadian artists which were recently donated to the AGO by Norcen Energy Resources Limited. Norcen's comprehensive corporate collection began in 1960 with a few inexpensive purchases and grew to nearly 400 paintings. At the time the works were purchased, the now highly acclaimed artists were relative unknowns. The exhibition features the works of 'who's who' in Canadian art, including Jack Chambers, Yves Gaucher, Gathie Falk, and Michael Snow.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 29th-century paintings; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated during February. Dates are subject to change.

Landscapes of the Mind: Images of Ontario
Chatham Cultural Centre
through February 1

Jack Bush: Early Work
Acadia University Art Gallery, Wolfville
through February 15

North Baffin Drawings: Collected by Terry Ryan on North Baffin Island
Art Gallery of Greater Victoria, BC
through March 1

Whistler and His Circle: Etchings and Lithographs from the Collection of the AGO
Art Gallery of Peterborough
through February 15

Sympathetic Realism: George A. Reid and the Academic Tradition
Kitchener-Waterloo Art Gallery
through February 22

Preferred Places: A Selection of British Landscape Watercolours from the Collection of the Art Gallery of Ontario
Glendon Gallery, Toronto
through February 15
Kitchener-Waterloo Art Gallery
February 26 – April 26

Harold Town: A Retrospective
Art Gallery of Nova Scotia, Halifax
through March 8

Henry Moore Shelter Sketchbook Portfolio
CONTACT Exhibition
Aurora Public Library
February 2-20

A Century of Printmaking in Canada: A Selection of Prints from the Canadian Historical Collection of the AGO
Rodman Hall Arts Centre, St. Catharines
February 6 – March 1

Weegee
Macdonald Stewart Art Centre, Guelph
February 14 – March 22

Vogue and Harper's Bazaar Fashion Covers: 1910-1925
CONTACT Exhibition
Atikokan Centennial Museum
February 15 – March 15

Photographs of László Moholy-Nagy
Laurentian University Museum and Arts Centre, Sudbury
February 18 – March 15

Baroque Statuettes and Medals in the AGO: The Margaret and Ian Ross Collection
Kitchener-Waterloo Art Gallery
February 26 – April 12

Liz Magor
Mendel Art Gallery
Saskatoon, Saskatchewan
February 20 – March 29

"Artists with their Work" Programs

Brian Burnett: Painting
The Gallery and Library, Cambridge
through February 8

Shelagh Alexander: Compilation Photography
Artcite Inc., Windsor
February 4 – March 1

Oliver Girling: Painting
Tom Thomson Memorial Art Gallery, Owen Sound
February 6 – March 1

Nora Hutchinson: Video Screening
Kingston Artists' Association Inc.
February 10-11

George Raab: Graphics
Thunder Bay Art Gallery
February 10 – March 8

Midi Onodera: Film Screening
Kingston Artists' Association Inc.
February 18-19

Joanne Tod: Painting
Laurentian University Museum and Arts Centre, Sudbury
February 18 – March 15

Richard Kerr: Film Screening
Kingston Artists' Association Inc.
February 26-27

Lectures

documenta 8
Dr. Manfred Schneckenburger
Artistic Director, *documenta 8*
Kassel, Federal Republic of Germany
Walker Court
Friday, February 27, 8 pm
Over the years, the *documenta* exhibitions held in Kassel, Germany, have become a premier showcase for contemporary international art. *documenta 8*, to be held this year (June 12 – September 20), has been conceived by Dr. Schneckenburger, who was also responsible for *documenta 6* in 1977, and a team of experts; they are addressing the question: What, apart from the hunger for paintings, has formed the current art world?

Using slides, Dr. Schneckenburger will discuss the concept for *documenta 8* and also show a short film on Kassel and previous exhibitions. Discussion to follow. Presented in conjunction with the Goethe Institute Toronto.

Free admission; however, tickets are required and are available at the AGO's Information Desk or at the Goethe Institute, 1067 Yonge Street, Toronto, 924-3327.

Alexander Cozens: "Blotmaster-General to the Town"
Kim Sloan, Guest Curator
The Jackman Hall
Sunday, February 1, 3:30 pm
Kim Sloan, curator of the exhibition *Alexander and John Robert Cozens: The Poetry of Landscape*, will discuss the art and times of Alexander Cozens. Free with admission.

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during February:

Tuesdays to Thursdays at 12:15 pm and 2 pm
Wednesdays at 5:45 pm* and 7:30 pm
Fridays at 11:15 am** and 2 pm
Saturdays at 2 pm*** and 4 pm
Sundays at 2 pm and 4 pm

**Rendezvous with Art*, a new program for the afterwork crowd featuring a half-hour tour followed by an informal discussion over complimentary coffee in the Art Rental and Sales Gallery.

***Artful Conversation*, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

***On the last Saturday, February 28, this talk is signed for the hearing impaired. Topic is the Roger and Myra Davidson Collection.

Concerts

Sunday Concert Series
The Walker Court
Sunday, February 8, 3 pm
It has become somewhat of a tradition that each season the Royal Conservatory of Music joins the Art Gallery of Ontario to hold Sunday afternoon concerts at the Gallery that highlight performers from the Conservatory. The February concert features Mi Hyon Kim on violin and Oak Hyon Kim on piano. Free with admission to the Gallery.

New Music Preludes
The Walker Court
Wednesdays, February 11 and 25, 8-9 pm
Five composers – who are also the featured musicians – are showcased in an exciting series of duo concerts presented jointly by the AGO and the Toronto-based group, Contemporary Music Projects. Paul Cram on clarinet and Don Druick on flute will kick off the series on February 11; organizer James Pett on guitar and Jack McFadden on bass will be featured on February 25. Concerts are free.

CBC Radio will record the series for broadcast on its AM network show, *Performance*.

Presented with the assistance of the Toronto Arts Council, the Musicians' Performance Trust Fund, and the Canadian Broadcasting Corporation.

Activity Centre

Adult Studio
March 25 – May 28
The Gallery School continues to offer studio art courses for adults that cater to the novice as well as the more experienced student. The courses, which run for 10 weeks, include introductory, intermediate, and life drawing, printmaking, watercolour, sculpture, and painting. They are held Wednesday and Thursday evenings from 7 to 10 pm. Registration is accepted by mail or in person and confirmed upon receipt of payment. Because class size is limited, early registration is recommended. Tuition is $110 for Gallery Members and $135 for non-Members. Cheques may be post-dated to March 25. Faculty and course offerings are subject to change and available upon sufficient registration only. Call the Activity Centre at 977-0414, ext. 369 for details.

Sunday Studio
Sundays, through April 12, 11 am – 4 pm
March Break (March 16-20), 11 am – 4 pm
Sunday Studio is a family drop-in program open to the public and Gallery Members alike. Materials for drawing, painting, printmaking, and sculpture are made available, and Gallery School artists provide guidance. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated. Free with admission to the Gallery.

Hands On

A unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Activities pertaining to colour, line, portraiture, and sculpture are part of the fun. *Hands On* is open each Sunday afternoon between 1 and 4 pm. Tickets for hourly sessions are available on a first-come, first-served basis at the Information Desk. Children ages 4-12 must be accompanied by a parent. For more information call 977-0414, ext 352.

Spectrum

Starting this month, *Spectrum*, the AGO's video newsmagazine featuring current exhibitions, programs, and events, goes to air on the educational network TVOntario. The February show spotlights two major exhibitions at the AGO, *Alexander and John Robert Cozens* and *Selections from the Roger and Myra Davidson Collection*, and looks at the care and restoration of watercolours, and the exciting scene of art collecting. Confirmed air-dates on TVO are as follows: Saturday, February 7, and Sunday, February 15, at 10 am; and Thursday, February 12, at 12:30 pm. In addition, *Spectrum* can still be seen on the Metro Cable Association's simulcast and your local cable company.

For more information, call TVOntario, your local cable network, or the AGO at 977-0414.

The Grange

The Grange was once a centre of social and political life in Upper Canada. This fine heritage building has since been restored to a 'Gentleman's House' of the mid-1830s and is now among the most popular museums in Toronto.

Free with admission to the Gallery. Entrance to The Grange through the AGO. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 200.

A project of the Volunteer Committee.

Become a Grange Volunteer

Do you wish to add some variety to your life? Then why not immerse yourself in the 19th century for four hours a week. You will not only learn a great deal about Toronto's early history, but you will also be imparting this knowledge to visitors and enjoying the companionship of co-workers. The Grange will provide period costumes. For more information please call 977-0414, ext. 237.

Gallery Hopping

North Toronto Mystery Tour

April Fool's Day, Wednesday, April 1

Here are the clues: shoes, a club, and a private collection. Join us for the mystery and the fun! The bus leaves Pleasant Boulevard exit for the St. Clair subway station at 10 am sharp. Tickets are $30 and include a mysterious luncheon.

Travel AGO

The Kingdom of the Two Sicilies

March 28 - April 12

We begin in dazzling Naples with her ancient treasures from Pompeii and Renaissance masterworks from the Bourbon collections. Our route then winds south through Herculaneum and Pompeii to Ravello and the beautiful Amalfi coast. We visit Paestum before crossing the Straits of Messina into Sicily. There Greek temples, Roman mosaics, and Norman cathedrals reveal the diversity and richness of the Sicilian past. Join us and delight the senses with hardy red wines, perfumed clusters of wisteria blossoms, and the carpets of wild flowers that are the glory of Sicily in the spring.

An Oxford Experience

Corpus Christi, Oxford

March 28 - April 11

Imagine yourself a carefree student living 'in college' at a world-famous university – without the worry of exams! For two wonderful weeks you may attend special art-related lectures in Corpus Christi College, Oxford University. Explore the history and architecture of this unique market town; drop in next door for evensong at Christ Church Cathedral; visit the Bodleian Library; browse in Blackwell's famous bookstore; or simply stroll in the High Street. Additional highlights include specially arranged visits to country houses in the Cotswolds, and to Stratford and London.

Boston and Beyond

May 5-8

Join us at the Ritz Carlton Hotel for four exciting days in the Boston area. Take in the outstanding American and European impressionist paintings at the Museum of Fine Arts; visit the rich collection of Isabella Stewart Gardner housed in her Venetian-style palace; and walk the Freedom Trail. Visit the Concord Museum to view its collection of American decorative art; in addition to Orchard House, home of Louisa May Alcott; and Walter Gropius's house in Lincoln. No – we have not forgotten the Fogg Art Museum, and there is much, much more!

Roaming Scotland

September 8-19

We'll travel both the high road and the low road, searching for the finest of historical Scotland. In between island castles, stately homes, and museums, there will be ample time to smell the heather and enjoy a 'wee dram.'

Poland

October 4-20

Art and architecture, castles and cathedrals, museums and theatres ... all this and much more awaits the traveller on the first AGO trip to Poland! We begin our trip in Prague, and then continue on to visit the great Polish cities of Wroclaw, Poznan, Warsaw and Cracow, the salt mines of Wieliczka, and the Eagles Nest fortress in the high mountain of Tatra, and conclude our adventure in Vienna. An art tour of infinite variety.

Travel AGO is a project of the Volunteer Committee.

Paul Revere Mall and the Old North Church, Boston

Films

The feature film series, *India*, jointly sponsored by the Art Gallery of Ontario and the Royal Ontario Museum, continues through February at both locations.

The series includes both documentaries and feature films that offer a brief but tantalizing view of this exotic and complex country. Indian directors Satyajit Ray and Shyam Benegal are featured as well as foreign filmmakers like Louis Malle, Jean Renoir, and James Ivory.

General Information

Please note locations of each film and ticket prices. In some cases films are free with admission to the Museum or Gallery. In addition to a series pass to *Phantom India* there are individual tickets available.

Research for the Art Gallery of Ontario series was prepared by Bob Huber. The series at the Royal Ontario Museum was prepared by Brian Hogarth, Programmer at the Royal Ontario Museum.

Art Gallery of Ontario tickets are on sale in the Audio-Visual Centre and one hour prior to screening outside The Jackman Hall. Entrance to all films (except those at 12:15 pm) is through the McCaul Street doors.

Tickets for the Royal Ontario Museum screenings are available at the door a half-hour before each screening in the ROM Theatre. Use the south entrance by the Museum subway and the McLaughlin Planetarium.

For further information, call 977-0414, ext. 260 (AGO) or 586-5563 (ROM).

Unless indicated otherwise, screenings for following films are at the AGO.

Sunday, February 1

7:30 pm
Manifestations of Shiva
(1981, col., 60 min.)
Dir. Malcolm Leigh
Print courtesy of the Museum of Modern Art. No narration. Screened at the ROM.

Altar of Fire
(1976, col., 45 min.)
Dir: Robert Gardiner
Screened at the ROM.

Sunday, February 8

1 pm
Ashani Sanket (Distant Thunder)
(1973, b/w, 100 min.)
Dir: Satyajit Ray
In Bengali with English subtitles.

3 pm
Nishant (Night's End)
(1975, col., 140 min.)
Dir: Shyam Benegal
In Bengali with English subtitles.

7:30 pm
Pather Panchali (Song of the Road)
(1955, b/w, 110 min.)
Dir: Satyajit Ray
In Bengali with English subtitles. Screened at the Royal Ontario Museum.

Sunday, February 15

1 pm
Devi (The Goddess)
(1960, b/w, 93 min.)
Dir: Satyajit Ray
In Bengali with English subtitles.

3 pm
Teen Kanya (Two Daughters)
(1961, b/w, 110 min.)
Dir: Satyajit Ray
In Bengali with English subtitles.

7:30 pm
Aparajito (The Unvanquished)
(1956, b/w, 108 min.)
Dir: Satyajit Ray
In Bengali with English subtitles. Screened at the Royal Ontario Museum.

Sunday, February 22

1 pm
Seemabaddha (Company Limited)
(1971, b/w, 112 min.)
Dir: Satyajit Ray
In Bengali with English subtitles.

3 pm
Garm Hava (Scorching Wind)
(1973, col., 136 min.)
Dir: M. S. Sathyu
In Hindu with English subtitles.

7:30 pm
Apur Sansar (The World of Apu)
(1959, b/w, 103 min.)
Dir: Satyajit Ray
In Bengali with English subtitles. Screened at the Royal Ontario Museum.

The Phantom India Series
Thursday, February 5, 7 pm
Louis Malle's ambitious documentary concludes this evening with *Bombay – The Future India*. This final chapter attempts to find and record the true Indian reality, albeit through a Westerner's eyes. Tickets are $3.

Toronto Film Forum

The Jackman Hall
Thursday, February 5, 8 pm
Panel discussion in conjunction with CJRT *On the Arts*, (Kevin Courrier, Producer). The topic is "India and the World."

Tim Jocelyn (1952-1986)

TIM JOCELYN WILL BE SADLY MISSED IN THE TORONTO artistic community. We knew him all too shortly, but grew to have great respect for his artistic integrity, creative energies, and collaborative talents. As an artist and designer, Tim created wall hangings, folding screens, banners, furniture and wearable art as objects of visually eclectic expression. Influenced by the work of Sonia Delaunay, Henri Matisse, and Eileen Gray, in the design medium Tim dealt with many of the issues which have become prevalent concerns in contemporary painting, such as pictorial narrative, historical quotation, and appropriation. He worked closely with both artists and designers in this city to realize the production of such events as ChromaZone's *Chromaliving*, an exhibition of installation environments by 150 artists and *Dressing Up*, a fashion show of artist-designed clothing held at Harbourfront. His work was exhibited widely in Toronto, New York, Quebec, Zurich and in 1985 his *Ooga Booga Suite* was shown at the Burlington Cultural Centre through the Art Gallery of Ontario's "Artists with their Work" Program.

Tim's most recent accomplishment was created as the centrepiece for the Canada Pavilion at Expo '86 in Vancouver. Titled *The New Dimensions Astrolabe*, this work responded to the theme of Canada boldly exploring new frontiers and epitomized our natural environment and technological advances utilizing a 'new Canadiana picture language.' Concentric rings representing the land, sea, air, and space surrounding the Canadian land mass incorporated an iconography of moose, beavers, snow geese, and huskies mixed with satellites, spaceships, submarines, and radar dishes. The four rings revolve on a vertical axis producing a myriad of patterns and viewpoints continually in motion.

Photo by Tony Wilson.

As in his previous work, Tim employed paper cut-out techniques to create motifs and images. Characterized by these silhouette-like figures and designs, his art tended to be communicatively accessible and yet transcended the barriers between the categories of fine art and design. Drawing on a wealth of sources, Tim Jocelyn's art depicted a synthesis of elements in contemporary culture. While we mourn his passing, at the same time, we commemorate his uniquely perceptive gifts.

Members' Activities

For the following programs, tickets *must* be purchased in advance. There are no refunds after three working days prior to the scheduled event. To order tickets by mail, please follow instructions on page 4; or by credit card, please call 977-0414 and ask for the Volunteer Office. A Member may purchase up to four tickets. The following are projects of the Volunteer Committee.

Sunday Start with Art

Selections from the Roger and Myra Davidson Collection
Sunday, February 15, 11 am
Begin your Sunday in the Members' Lounge for a light continental breakfast, followed by a docent tour of one of the best collections of international contemporary art in Canada. Tickets are $5 and must be purchased in advance.

Alexander and John Robert Cozens: The Poetry of Landscape
Sunday, March 15, 11 am
Join us in the Members' Lounge at 11 am for coffee and muffins, followed by a tour of the *Cozens* exhibition. The watercolours of Alexander Cozens and his son John Robert are examined for their influence on the development of English landscape art.

Tickets are $5 and must be purchased in advance.

Art in the Morning

Selections from the Roger and Myra Davidson Collection
Wednesday, February 11, 9:30 am
Join us for coffee and nibbles in the Members' Lounge and a tour of this exhibition of international contemporary art, assembled from one of the finest collections of its kind in Canada. Tickets are $3.50 and must be purchased in advance.

Special Evening for Members

State of Contemporary Art
Thursday, February 12, 6 pm
Meet for wine and cheese first, then enjoy a lively panel discussion on contemporary art in Canada, with Toronto artist Howard Simpkins, gallery owner Olga Korper, collector Roger Davidson, and moderator David Silcox, Ontario's Deputy Minister of Citizenship and Culture. Afterward, at 7:15 pm, tour the exhibition *Selections from the Roger and Myra Davidson Collection* with our excellent docents.

Tickets are $10 and must be purchased in advance.

Shops and Services

Gift Certificates

Valid for one year and available in denominations of $10, $25, and $50. Redeemable in all AGO outlets: Art Rental, The Restaurant, and Membership.

Art Rental and Sales Gallery

Hugh Mackenzie (Canadian, b. 1928), *Bridge I* (second state), 1982; etching 5/15, 36.0 x 47.0 cm. Bau-Xi Gallery.

Our extensive collection is constantly changing, with daily rentals and returns, and with the acquisition of new works. Visit the gallery and see for yourself, and remember, the first three months of a rental is deductible from the subsequent purchase price.

The Impulse Shop

Celebrate St. Valentine's Day. Indulge your sweetheart and your sweet tooth at The Impulse Shop. We have special bags stuffed with Belgian chocolates, heart-shaped erasers, heart puzzles to design yourself, and heart-shaped chipwood boxes from New York to make your St. Valentine's Day decidedly special this year. 10% discount to Gallery Members.

The Jewellery Shop

A veritable Aladdin's cave! The Jewellery Shop boasts a rare collection of amber, amethyst, aventurine, garnets, carnelian, rock crystal, rose quartz, onyx – your favourite jewels in baubles, bangles, and beads.

The Reproduction Shop

For that special gift on Valentine's Day visit The Reproduction Shop and choose from a wide selection of superb Canadian and international fine art reproductions and modern posters. Framing and museum-mounting services, and easy do-it-yourself Leader frames are available. 10% discount to Gallery Members. A project of the Volunteer Committee.

The AGO Bookshop

Home videos from the Metropolitan Museum of Art are offered for the first time. Available are *In a Brilliant Light, Van Gogh in Arles* (col., 58 min., $79 + tax) and *Edouard Manet – Painter of Modern Life* (col., 27 min., $59.50 + tax). Limited stock, special orders accepted. Members' 10% discount applies.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment. Beginning this month the Centre will have available for rent film classics in video format.

The Restaurant

The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279. Closed Mondays.

The Coffee Shop

A pleasant snack stop on your AGO tour. Now open Mondays.

Members' Lounge

Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships and guest passes are available. New memberships are issued and all inquiries about AGO membership are welcomed.

Services for Disabled People

Ramp access through east lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.

ART GALLERY OF ONTARIO

FEBRUARY 1987

AGO NEWS

Behind the scenes

Jazzy Affair at the AGO

Paul Cram

STARTING THIS MONTH, AND CONTINUING THROUGH April, jazz enthusiasts will be able to enjoy free Wednesday night jazz concerts in the Gallery's Walker Court. Presented jointly by the Art Gallery of Ontario and Contemporary Music Projects, the series, entitled *New Music Preludes*, showcases five composer-musicians in a program of new compositions commissioned specially for this event. As organizer James Pett explains, the five duo concerts will present new musical structures intended to display the essence of music as a synthesis of composition and improvisational forms. All participating artists draw on both classical and jazz traditions in their work, and will no doubt be familiar to those who follow the music scene in this city. Among the artists featured during February, Jack McFadden (bass) has been the mainstay of the local jazz and classical scenes for some time. Paul Cram (clarinet) has performed throughout Canada, and is best known for his compositions recorded on the Sackville label, and flutist Don Druick is a regular on the Montreal music scene. James Pett (guitar), whose music incorporates the rhythmic sensibility of East Africa, has performed in most major Canadian cities and in the lively jazz communities of Paris and London. The concerts are funded by the Toronto Arts Council, the Musicians' Performance Trust Fund, and the Canadian Broadcasting Corporation. CBC Radio will record the series for their AM network show *Performance*.

For program details consult p. 4 of *AGO News*.

That Sounds Better

ON NOVEMBER 20, 1986, THE GALLERY OFFERED A SPECIAL tour of the *Vatican Splendour* exhibition to hearing-impaired people in the community. With the assistance of the Canadian Hearing Society, Robert Wuetherick, a volunteer docent with the Adult Programs Department, brought the artistic expression of 17th-century Rome to life.

Mr. Wuetherick used two devices to assist in communicating with his audience: a special FM radio transmitter for the hard-of-hearing and a sign-language interpreter for the deaf. Through these aids, Mr. Wuetherick was able to provide a truly successful exploration of the show for the participants.

This event constitutes only one of the ways in which the AGO is attempting to make the Gallery more accessible to everyone. For the past three years, a signed Gallery Talk for hearing-impaired people has been offered on the last Saturday of each month. In addition, plans are underway to purchase an FM radio system for use during tours, lectures, and performances. The AGO will need to raise $15,000 for this purpose. If you would like to assist in the acquisition of this important device, please contact the Development Office at 977-0414, ext. 292.

Artistic Director of *documenta 8* lectures at AGO

ON THE INTERNATIONAL ART SCENE THE NAME KASSEL is automatically associated with the most important, and influential, new trends in contemporary art. Every five years this quiet town in West Germany comes alive for the summer months, as the art world descends on the community to view the authoritative *documenta* exhibitions of international contemporary art. This year all eyes are on Dr. Manfred Schneckenburger, Director of the Kunsthalle in Cologne, and Artistic Director of *documenta 8*. He will be at the AGO on February 27 to talk about Kassel, *documenta*, and his concepts for the upcoming *documenta 8*. According to Dr. Schneckenburger, *documenta 8* will not attempt to follow a narrowly defined art historical or thematic pattern, but will rather present a dynamic environment which encompasses a wide range of differentiated and polarized points of view. Because art of the 1980s has not developed a new set of strategies or styles but rather new combinations and perspectives, *documenta 8* will concentrate on exploring these with all their historical and social implications. Thus *documenta 8* will display clear references to architecture, design, magazine illustrations, references to theatre, music, and the electronic media in addition to traditional forms of artistic expressions. For further information on Dr. Schneckenburger's talk, please consult p. 4 of *AGO News*.

Design Awards for *Vatican Splendour*

THE TORONTO ADVERTISING AGENCY, YOUNG & RUBICAM, who donated their creative services to the AGO for the development of the advertising campaign in support of the *Vatican Splendour: Masterpieces of Baroque Art* exhibition, have recently won two Awards of Merit at the 1986 Toronto Art Directors' Award. Presented at a gala ceremony held at the Metro Convention Centre on last November 7, the awards were given in recognition of the highly successful "Pope Sends His Best" bus shelter posters, brochures, and magazine ads that were used to promote the exhibition.

Annual Giving Fund Goal Set at $1.25 Million

THE ART GALLERY OF ONTARIO HAS RECENTLY launched its 1986/87 Annual Giving Fund Campaign which provides funds for important new acquisitions of works of art and special programs. The Annual Giving Fund, which this year has a goal of $1.25 million, consists of nine separate giving areas overseen by the Development Committee. The 1986/87 Committee is being chaired by Mr. Ian Woolley, who has been active for many years on the Board of Trustees, the AGO Foundation, and as an individual and corporate canvasser.

This year the committee has been enlarged to include some important new giving areas, such as the expanded Curators' Circle program, which is operated under the co-chairmanship of Mrs. Billie Wilder and Mr. Gerald Schwartz. Ken Oswell of Touche Ross is chairman of the Professional Campaign which kicked-off with a special appeal to Chartered Accountants last November, while Terry Upson, President of the Chemical Bank of Canada, is chairing the newly formed Executive Sponsorship Committee. Other members of the Development Committee responsible for specific areas are: Diana Goad (Individual Giving), Michael Hasley (Corporate Campaign), Michael Koerner (Foundations), Valentine Stock (Board Gifts), and Flora Agnew as special liaison with the Membership Committee. In addition, countless volunteer canvassers actively seek donations from individuals and corporations. This year, they will be aided in their efforts by a new Annual Giving Fund Campaign brochure, produced with the generous assistance of several companies, which clearly outlines AGO programs, donation levels, and where the money goes.

When you receive your Annual Giving Fund appeal letter, please be as generous as you can. Your Gallery needs you! For further information on the Annual Giving Fund, please call Diana Reitberger, Senior Development Officer at 977-0414, ext. 384.

General Information

Admission

Adults:	$3.50
Seniors with cards:	$1.50
Fridays FREE for Seniors	
Students, full-time with cards:	$1.50
Family (2 adults with children under 19):	$7
Members	FREE
Children under 12 (accompanied)	FREE
Wednesdays, 5:30-9 pm:	FREE

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership

Young Member (age 25 and under)	$15
Non-Resident (100 km beyond Toronto)	$25
Individual	$35
Family/Dual	$50
Supporting (tax deductible donation)	$100

Available at the Membership Desk in the lobby and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Gallery Hours

Tuesday, Thursday, Friday, Saturday, and Sunday: 11 am – 5:30 pm; Wednesday: 11 am – 9 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours

Daily 12-4 pm; Wednesday 12-4 pm and 6-9 pm. Closed Monday.

New Gallery Hours

The Gallery is now closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9 pm.

Gallery Shops

The Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am – 5:30 pm; Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Tuesday to Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday & Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre

Open Tuesday to Friday from 11 am to 5 pm; Wednesday 8:30 pm.

The Restaurant

Luncheon served Tuesday – Sunday from noon. Dinner served Wednesday 5-8:30 pm. Closed Mondays.

The Coffee Shop

Open daily 11 am – 5 pm.

Members' Lounge

Open to Members and their guests from noon – 5:30 pm; Wednesday from noon – 9 pm. Closed Monday.

Cameras

To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address Change

Please inform the Membership Office by: Mailing new address with a previous mailing label OR
Telephoning new address giving your membership number (on mailing label).

How to Order

For tickets, reservations, course registration, information, please:
Address the *department specified* in Events' listing
Specify date, name of event, and number of tickets.
Indicate your name, address (with postal code) and phone numbers.
Include a stamped, self-addressed envelope for tickets.
Enclose a cheque payable to the Art Gallery of Ontario.
Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label) to withdraw your name from the mailing list *for third party use.*

Telephone (416) 977-0414

AGO NEWS VOLUME 9 NUMBER 2 FEBRUARY 1987

Publisher
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Design
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Layout
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AGO NEWS is published eleven times a year by the Art Gallery of Ontario, 317 Dundas Street West, Toronto, M5T 1G4. Telephone: (416) 977-0414

Photo credits: All pictures in AGO NEWS by the Photographic Services Department of the Art Gallery of Ontario unless otherwise designated.

ISSN 0829-4437
Second Class Mail Registration pending.

AGO NEWS
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

The Art Gallery of Ontario is generously funded by the Ontario Ministry of Citizenship and Culture, the Municipality of Metropolitan Toronto, and the Museums Assistance Programmes of the National Museums of Canada; and is supported by its Members and many corporate, foundation, and individual donors.